

WHAT THE "400" ARE WEARING

The New Example in Foulard Worn by Mrs. Chauncey Depew.

Mrs. Elihu Root in a Spring Gown of Black, Much Plaited, with Just a Touch of White.

The Square Cut Arm Hole in Miss Root's Jumper Frock as an Important Hint.

With a Foreword of Fashion About the "Mushroom."

THE "mushroom" is the fashionable as in the vegetable world progresses in shape and size.

If it keeps on I fear all our under-sized women will look the toads of the fairy books, completely overshadowed by the toadstools. And yet its growth here has by no means begun to attain its full fashionable perfection.

Over across, in Paris, they are wearing their chapeaux set so far, far back, and their hair so much fluffed way, way forward, and plumed so up, up in the middle of the frims!

Well, we shall see.

Like all extreme accentuations in a mode, the immense, enormous, overpowering "mushroom growth" is fearfully unbecoming to some women. One of "Nathaniel's" bridesmaids just before her wedding the other week was trying on one of these newest shapes when she tapped her foot in vexation, snatched it off and swore that:

"I can't and just won't wear one of these things with that detestable, universal, tiresome turned-down brim."

Yet to some faces the setting is really very becoming and quite delightful. It may get provokingly tiresome, and like all accented things, get too quickly too common, but there will be as many smart variations of this fashionable confection as of the edible. The chef will put a touch of frequency in his sauce, and so will Miss Modiste in her sauciness. Each will be distinctively most desirable and—cast a good bit, you may be sure.

I wonder if there ever was a woman who wasn't really and truly fond of foulard. I noticed Mrs. Chauncey Depew was wearing a very nice frock of it the other day at Sherry's during luncheon, and it seems to be making a strong bid for smart popularity.

A new weave of it, by the way, is called messaline—why messaline, I'm sure I don't know—another from the name of a city or the name of a slinger, but messaline it is, and it's utterly charming. I aver, in the way it drapes and clings. It's clinging and draping effects are so soft and most artistic. I find much joy in it.

An Effect in French Foulard.

Mrs. Depew's gown was not of this variety, however. It was a French foulard. It had a ground of white with a very "stunning" design in blue and dull green over it all. The colors, I thought, exactly suited her and were a decidedly good change from the plain gray and blue she usually wears. I always think somehow of Mrs. Depew as such a very self-groomed woman; and she's so fresh looking that she could successfully allow herself more latitude in the way of color and design, I'm sure. Why does she nearly always allow herself to stick to neutral tints and such conservative styles? I trust she will heed my most sincere suggestion.

The gown I quite fell in love with had one of those long, perfectly plain skirts which look so deceptively simple and so easy to make. In reality they should never be attempted by any but a very exceptional creator, for in the knowledge of exactly how to cut and drape the material lies their complete success. The skirt had some tiny little tucks at the waist and then fell away in folds and drapings which were most satisfying to one's eye.

It doesn't seem possible to build a waist this year without constructing an under waist of white. To try to do this would be something like attempting to erect a building without laying the cornerstone.

Mrs. Depew's waist was square cut and under the short, loose foulard sleeves an underwaist of cluny and flit lace peeped out. This, by the way, is a combination of laces much affected just now, very correct and most smart. The waist was double breasted and fastened with six large buttons of cut steel. The deep swathed girle was of taffeta silk the exact shade of the blue figure of the foulard. All these details I am so anxious to tell you about the trimming, which really was the motif of the whole symphony.

This trimming was the dearest, daintiest—I am tempted to say "cutest"—thing—and what do you think it was? Just lots and lots of tiny little cut-steel buckles strung on half-inch blue velvet ribbon! They were put quite close together and fairly twinkled at one!

will be doubly blessed. I advise you to see to it that your masseuse spends particular care on your neck just now. Don't hesitate. Your reward will come later on.

I ran over to Washington, as I told you last week, to peep in at Benning, and incidentally I saw a gown that is most worthy of notice from the pen of the Recording Angel of Fashion. Mrs. Elihu Root was inside the frock. It was black, and it was a purposely and scrupulously chosen gown of long lines. It was what one might call, in very practical words, a plaited dress—in fact, I don't think I ever saw a dress quite so much plaited.

Waist, skirt, sleeves, all were composed of plaits.

A Smart Little Jumper Frock.

The material used was a peculiarly stiff, supple velvelling, firm and yet not stiff. But taffeta silk played quite as

well as it.

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A—Mrs. Elihu Root's Smart Gown, Designed With Waist, Skirt and Sleeve All in Plaits.

A A—Back View of Mrs. Root's Gown.



B—A "Strawberry Ice Cream Pink" Jumper Frock in Miss Ethel Root's Summer Wardrobe.
C—French Foulard Gown of Blue and Dull Green, Worn by Mrs. Chauncey Depew.

important part in the effect of the whole, for the edge of each plait was narrowly bound with taffeta silk. Ornaments of taffeta silk were used on both skirt and waist.

The waist was entirely plaited. A yoke of cluny and valenciennes lace in white worked in together and further ornamented with applications of Irish crochet lace, extended over the shoulders to the sleeves. The velvelling came up on to the front of the yoke in little points, each point edged with a tiny piping of taffeta.

There was a suggestion of suspender effect in the shaped pieces of velvelling which ran from the belt to near the top of the shoulder, where they ended. These pieces were bound with taffeta, and had some cleverly contrived rosette-like ornaments of taffeta laid upon at intervals, graduating in size from the shoulder down.

The back of the waist duplicated the

tion of any kind, or else we wrap ourselves in yards and yards of stuff, tucked, plaited, embroidered and braided. You could hardly find better examples of these two styles than in the skirts of Mrs. Depew's and Mrs. Root's gowns. For Mrs. Root's skirt did not belong to the simple class. It had, of course, to conform to the lines of the waist. The shaped pieces which ornamented the waist were continued on the skirt, gradually widening from belt to hem. These had the same rosette ornaments in graduated sizes. Around the bottom of the skirt was a wide plain band of silk. Above this two bands of the velvelling, attached at the upper edges only, were placed. The upper one of these two bands bore the taffeta rosettes. The back of the skirt had two shaped pieces similar to the front. These continued the line of the waist.

As I have said before, a clever dress for a woman of few inches. But let her, who is however, "divinely" tall,

SENSIBLE BRIDAL OUTFIT FOR THE BUSINESS WOMAN

What is a suitable bridal outfit for a business girl and how to make it is a question asked me. It is difficult to answer in detail unless one knows the exact circumstances.

However, there are general hints that will be of use to every woman. This is the most important event in any girl's life, and naturally she wants daintiness, pretty clothes. To have them so it is not absolutely necessary that they should be of the most expensive kind. In every case sacrifice trimming for quality of material.

A wedding trousseau nowadays does not include the large number of each article that it did years ago. Owing to the quick change of fickle fashion, the underclothes that can be worn at the gowns of this season may have to be laid away next year.

Besides if one really needs an article of dress in a hurry it can be bought ready made at almost any shop, so that it is not necessary to fill one's wardrobe with numbers of any garment that they may be ready against possible need, as was the case some years back.

Beginning with the underwear, you will want a dainty night gown, which will include night gown, petticoats, drawers and corset cover. Nainsook at 20 cents a yard will be nice for these, and fourteen yards will be required. Make the night gown with a low round neck, short, puffed sleeves. The petticoat make with five gorges and a deep flounce. Cut the drawers from a circular pattern, and the corset cover from a pattern that is arranged to slip over the head.

The reason for choosing these styles is that they are pretty in themselves, and consequently require only a small quantity of trimming to make them look well. Valenciennes lace and insertion will make the most desirable trimming.

It is not likely that a business girl will have time to spend in making her clothes by hand, and there is no reason why she should regret not being able to do so, as the effect is quite as good when they are neatly sewed on the machine.

Before the insertion carefully on both

edges and stitch it, before cutting the

material from beneath it. Leave enough on each edge to turn back and stitch down; this will make a neat finish. A good quality of lace may be had at \$1 for a piece of twelve yards. Three pieces will be ample to trim the garments elaborately, and two pieces could be made to answer the purpose.

Another pretty finish for the neck and sleeves of the nightgown and corset cover is a bias band of lawn doubled and used to run ribbon through. The lawn may be tucked if desired, and many women prefer this to heading, as it wears much better.

Odd lengths of lace and embroidery can be picked up from time to time at remarkably low prices, as it is not at all necessary that the garments be made in sets. The long cloth for making them can be had at 15 cents a yard.

Shoes and Stockings.

Six pairs of stockings will be sufficient, and a good quality of hosiery may be bought for 25 cents a pair. Shoes are next to be considered. To buy cheap shoes is throwing one's money away, and a good pair cannot be had for less than \$3.

It is really economy to buy a \$5 pair for they will outlast two pairs of cheaper ones, and will hold their shape and look well to the very end. A pair of high black shoes, one pair of black and one pair of tan Oxfords, and a pair of house slippers is all that will be needed.

Six hosiery thread skirts will be necessary and should be purchased for 25 cents a piece. A bath robe and pair of bed-room slippers are absolute necessities to one's comfort. If one can possibly afford it a French flannel kimono is the nicest for this purpose. A good quality of flannel comes at 50 cents a yard, and about nine yards will make the gown. It can be made in a couple of evenings at home. A pattern that is altered across the back and shoulders and having a belt sleeve is the easiest to

work with, and is particularly serviceable when the shoulders are made up with trimmings, but should be finished with a hem on either edge of the front, around the edge of the sleeves and on the bottom of the robe.

These hems of about two inches in width might be stitched with several rows of fine white thread, the color as the gown, but this will take more time and is not necessary, as it will be very pretty without this extra work. Dark red will be a serviceable color.

Negligees Should Be Dainty.

Two dainty negligees should not be forgotten. Short sacks will be less expensive than long wrappers, and will answer every purpose when worn with a skirt or pretty petticoat. One of these might be of nun's veiling or challis, and the other of some pretty figured lawn.

There are odd lengths in fancy weaves of woolen goods that will do nicely for a jacket of this kind, and they may be had at a low price. A dainty, pretty and becoming color should be chosen, and made up with plaits and tucks, so as to give ample fullness. Nothing is so unsightly as a negligee that has a skimpy appearance.

A little net lace around the edge of the collar and a liberal bunch of ribbon at the neck goes far toward giving to the jacket a luxurious appearance. Four yards of material at 50 cents a yard will be sufficient.

A pretty figured lawn can be bought for 15 cents a yard, and with a few yards of torchon edging and insertion a jacket can be made that will look like quite an expensive one. In fact, if either of these negligees were bought already made, they would cost more than double.

A good black mohair petticoat will be found most useful. Five yards of material will be required, and a nice quality may be had at 65 cents a yard. The foundation of the skirt is cut like the white ones, but a circular pattern is used for this material, the ordinary straight ones. There are petticoat patterns that have the circular shape, and it will be found economy to buy one.

If a mohair braid is stitched around the bottom after skirt is finished it will wear much longer.

Outing Costumes

It will not be long after the spring days have really come until summer follows close upon their heels. Vacations that mean trips to mountain or lake resorts will form part at least of the summer plans and every woman who is now busily engaged mulling out her wardrobe should not fail to take in consideration the kind of gowns she will need if these plans are carried out.

The economical woman plans ahead, that is the secret of her success. The well dressed woman never lends herself at a fashionable hotel with nothing but a few rough shirt waists and short skirts any more than she goes on a camping trip with a trunk full of dainty organdies or shimmering gowns of silk.

Now is the time to plan the outing costumes of the summer just as now is the time to formulate your ideas on where you can spend your vacation to the best advantage. It is none too early, for there are many little things that take time that must be tended, which, if left until the last moment, may have to be neglected entirely.

This year the styles for yachting, tennis, and all kinds of outing clothes are being shown much in advance of what they have been heretofore, and they are prettier than ever before, too.

Yachting suits will most of them be of the soft washable flannels that now come in such pretty colors. Grays, delph blues and tans will all be popular, though the pure white with light blue and gold trimmings, and a tiny touch of scarlet is by far the most chic. These suits are many of them made with bolero effects. Some few are of the jumper order and many are cut surplice fashion. Ducks, plaques, canvas clothes and even the more delicate shades of raisins which wash as well as the cotton goods will be used for the lighter suits.

The tennis suit is more the shirt waist suit with variations, broad bands of a contrasting material forming the chief distinction. Nothing more comfortable than a heavy quality white china silk made simply with turndown collar and elbow sleeves.

For the rougher, heavy flannel waists and thin china silk ones of serviceable colors, made in regular shirt style and short, are the warm, warm but not too heavy, are by far the most practical.

Every woman should have at least three outing suits, a silk or flannel suit and two of cheaper wash materials.

Holding the Skirt

Did you ever watch a crowd of women as they passed down the street or stepped mindfully over a muddy crossing, and did you notice the many different ways they kept their skirts from trailing?

Some skirts are grabbed up awkwardly with both hands in a manner that may protect them from soil, but certainly does not add to the effect. Others are clutched in a wad at one side, that when dropped again leaves myriads of tiny wrinkles, while others are caught up carelessly in spots, leaving just enough of a trail dragging to sweep a little path along the way.

American women have certainly yet to learn the art of holding the skirt properly. Parisian women have solved the problem to their intense satisfaction. They lift the skirt high, displaying not only a trim foot, but a daintily clad, well-turned ankle. While this effect is not displeasing in the French woman, it is not only for the American woman to copy. For some reason, when she lifts her skirt a bit high, the suggestion, dainty and chic, in the former, is lost and she only makes of herself an object of coarse remarks and ridicule.

There are fashions in lifting the skirt as well as in skirts themselves, and it is necessary for every woman to practice the different methods before a glass to find the one that is most suitable. The long clinging skirt that lies an inch or two on the ground all the way around, with a decided train in the back, needs entirely different handling from the full skirt with its numerous pleats and folds. No set rule can be applied, and the only way to master a difficult subject is by plenty of practice before a mirror large enough to display the whole figure.

Grace is, or should be, the foundation of holding up the dress. When clutched so low that the body is bent in order to hold it in place, or if the shoulder is raised and the arm thrown out in some angular position, the effect cannot possibly be what it should be.

Actresses, that is most actresses, understand the management of a long skirt perfectly. A careful watching of the graceful movements of these stage beauties around their feet, will help wonderfully in giving the can can later on be practiced in the privacy of one's own dressing room.

Exaggerated Clothes

Some women always dress loudly, always wear the extremes of fashion, and even exaggerate extremes.

If checked cloth, pointed shoes, short skirts, or long coats are in style, they insist on broader coats, more pointed shoes, shorter skirts and longer coats than the fashion prescribes.

In other words, everything is exaggerated, so that people will think that they are not only right up to fashion, but also a little ahead.

Women who dress in this manner suffer because such things indicate certain character qualities—incordinate vanity, an overestimation of one's importance, superficiality, foolishness.

Character is estimated by little things, and when people seem to spend most of their energies in thinking about themselves, it is taken for granted that they are not much good for the solid, substantial things of life.

People who are given to thinking too much of themselves always think too little of others.

They are proverbially selfish, and selfishness is instinctively despised by everyone.

For the Toilet

Very large blackheads should be pressed out with a little instrument made for the purpose and which will cost about 75 cents. Touch the wound afterward with listerine or borie acid solution. The use of the complexion brush, warm water and soap will keep blackheads from forming. Once or twice a week wipe the face with diluted alcohol. When the hair dries at the ends and becomes much lighter, the chances are that the shampoo preparation has been too strong. Very strong alkali soaps will fade the color in the hair, and too much borax or ammonia. Use cold and hot water or a good castle soap. Rub the hair with a little of the shampooing saturated the scalp with olive oil, which will act as a food for the growth and will give the hair a healthier luster. This by the way, is a very excellent condition for the hair. The hair should be washed with the electric brush and scalp massage are beneficial to any topknot. Many a case of falling hair is caused by the scalp becoming very tight and tight, thus interfering with proper circulation of the blood.

The astringent wash often mentioned here will be found very nice for an oily skin. Or, you can experiment with the following sedative lotion, which should be applied several times a day with a dry sponge or a bit of old linen: One and one-half ounces of cucumber juice and one-half ounce of rose water, one-half ounce of witch hazel, three-fourths of an ounce of rose water, half ounce of boroglyceride, one-fourth ounce of oxide of zinc, one-half ounce of essence of rose.